

So far we have nothing peculiar in the ornament of this period, the whole being of a classical character; but in the middle of the seventeenth century a peculiar modification of the style arose, and became so general and popular by the close of the reign of Louis XIV. that it is now known almost exclusively by his name. This style, like almost every other, arose in Italy, and we may perhaps look upon the Chiesa del Gesu, or Jesus Church, at Rome, as its type or model. It evidently belongs, however, to no individual in particular, but was a gradual development from the ordinary style of the Renaissance. If we must father it, Pietro da Cortona has probably the best claim. It bears the same relation to the Renaissance that the Elisabethan does.

In the time of Louis XIV. gilt stucco work altogether superseded decorative painting, and the absence of colour in the principal decorations of this period seems to have led to the development of their most peculiar characteristic, an infinite play of light and shade. This is the great feature of the Louis Quatorze and all its modifications. Exact symmetry, regularity, and uniformity were no longer the great essentials of a design, and we accordingly find, in the Louis Quatorze, symmetry for the first time occasionally systematically avoided. This, however, was only a gradual discovery; for there is very little of this bizarre style in the earlier works of Versailles, the great repository of the ornamental art of this period: it chiefly characterises the Louis XV. or Rococo,* though that and the preceding are generally spoken of as one style.

The palace of Versailles was itself built in a few years; but the interior decorations were in progress for a long series of years. The bed alone of Louis XIV. occupied Simon Delobel twelve years, and the whole arrangements were not completed in a fit state for the king to take up his residence at Versailles until (1681) nearly twenty years after the commencement of the building. The works are still going on, and the present Versailles is the accumulated labour of two centuries.

Into the details on which the lecturer then enlarged, exemplifying them occasionally by decorative illustrations, we cannot here enter.

We must pass over a century, he continued, in proceeding to the third subject of this lecture; for during that century nothing new arose in Ornamental Art.

If Europe can, at the present moment, very generally congratulate itself on the substantial revival of the Arts, this is certainly very greatly owing to the example of a single individual,—Ludwig the First, of Bavaria, who has done more for the permanent benefit of taste during the last quarter of a century, in the small city of Munich alone, than was ever before accomplished, by whole generations of kings, either in ancient or modern times. All the munificence of Pericles and of Lorenzo the Magnificent combined, would not reach one tithe of the patronage of Ludwig the First, of Bavaria. His works in every department of art are truly surprising, and all accomplished in half the time spent by Louis XIV. over the gorgeous accumulations of his one palace at Versailles. During the quarter of a century that he was active, the king of Bavaria raised on an average at least one great public monument every year, and occupied constantly about 200 artists in their decoration,—in sculpture, stucco, scagliola, mosaic, marquetry, fresco, and encaustic. Half these artists have earned an independent European reputation, and some a lasting one, as the architects Gaertner, Klenze, Ziehlend, and Ohlmüller,—the sculptors Schwanthaler and Stiglmeier,—and the painters Cornelius, Schnorr, Hees, and Kaulbach,—and many others are little less distinguished.

To enumerate the principal buildings: there is the Aachen Church (Gothic) by Ohlmüller, with its magnificent stained-glass windows; the Industrial Exhibition Building (Greek) by Ziehlend, and, by the same architect, the Byzantine Basilica of St. Boniface, with its vast series of frescoes by Hees, Kock, and Schrandolph; the Library, the University, the Ludwig's Church, and several other buildings, by Gaertner, all in the Byzantine style, and decorated with unparalleled taste and simplicity; and,

lastly, the numerous buildings of Klenze,—the All Saints' Chapel (Byzantine), covered in the interior with frescoes by Hees, on a gold ground; the Glyptothek, or sculpture gallery, (Greek); the Pinacothek, or picture gallery, (Italian), both buildings richly decorated with frescoes by Cornelius, Zimmermann, and others; the Königebau and the Seebau, or the king's-building and the state-building, two new immense wings to the palace, both Italian.

"I once stood alone," said the lecturer, "in the magnificent throne-room of the state-buildings, and could not help exclaiming to myself, 'Do I see one only of a hundred magnificent saloons, in one only of the palaces, of the king of less than five millions of subjects?' I then thought of Buckingham-house, and that lumbering piece of Gothic in St. James's; but we are improving; still there is something humiliating in such comparisons, when we reflect that it is not money, but taste, which effects these master-achievements of art."

But, to continue Klenze's buildings—then we have the Post; the Ministerial Buildings of the Ludwig's-street; the Odeon, or concert-room; the Ruhmeshalle, or temple of fame; and the marvellous Walhalla, on the Danube, a modern Parthenon, an Elysium devoted to the marble images of the great men of the German race.

To describe all these great works would require a volume, and those mentioned are only a portion, as said, of the surprising achievements of Ludwig I. of Bavaria, immeasurably the greatest patron of art known in the world's history. What particularly concerns us in these works is the ornamental decoration, but we must specially note one other monument—the colossal bronze statue of Bavaria, by Schwanthaler. This is the largest bronze statue ever cast: it is nearly 60 feet high without its pedestal,—about 20 feet more, or 80 feet in all: it was destined to be placed before the Ruhmeshalle this year, but the King's abdication will probably delay the event.

As to the decorations, Klenze has a decided bias for Greek ornament; Gaertner for Byzantine,—with more variety and beauty therefore. The lecturer then proceeded to exhibit to the students a series of examples of the Munich decorations.

Such, he concluded, is a slight notice of the wonders of Munich, all accomplished by one man in a quarter of a century; and besides these, all material interests have found equal care,—especially roads and canals,—the first German railway was opened in this kingdom,—and the same king originated the German Zollverein, or Customs Union. If ever a man merited the title of great it is Ludwig I. of Bavaria.

It has been said by some that this vast outlay in art was, in fact, unbounded extravagance; but the King of Bavaria could see much farther than such people. Twenty years ago a stranger was a rarity in Munich: few people had ever heard its name: even in 1834 there was very little, and bad, hotel accommodation there, because there was little demand for it. Now it swarms with strangers, pouring their hundreds of pounds daily into the coffers of the Munich tradesmen, who are already reaping the golden harvest which their late enlightened king has sown for them; and Munich now rivals Paris or Rome.

ST. BARTHOLOMEW OF THE EXCHANGE, LONDON.

THE Western Gallery of the new Church of St. Bartholomew of the Exchange, re-erected under the direction of Professor Pockerell, in Moor-lane, Fore-street, presents a new and agreeable architectural feature, and obviates a perspective defect, evident in most of the City churches in this style, on entering the church from the western door.

The front pew in the centre is omitted; the second and third pew, raised upon an arch, are thrown into one, forming a choir gallery in front of the organ; the sacrifice of actual space is therefore small, but the scenic advantage is considerable, for, on entering the western door of the church, the whole interior to the east end is discovered through this triumphal arch, forming in itself a frame to the picture, and thus obviating that perspective error which commonly obstructs this view, and mars the

architectural effect, by the continuation of the beam of the western gallery.

From the church itself this arch, surmounted by the organ and the choir gallery, forms a highly architectural feature: underneath the soffit of the arch the font is placed, appropriately, as respects its canonical position. The old fittings, organ, font, &c. of the original church have been re-employed to the best advantage; but in a new structure we foresee a variety of applications of this hint, which our readers will not fail to appreciate.

The funds for the rebuilding of this church, on its removal from Bartholomew-lane, were, it appears, very limited, and were quite inadequate to its rebuilding with appropriate magnificence; the restoration, therefore, of the original design of this ancient civic monument, in all its details, as nearly as might be, was determined on.

The Tuscan, in all its severity, has been happily applied to the structure, relieved, however, in the fittings, by a richly carved oaken altar-piece, pulpit, &c. The Communion end is lighted by a Catherine-wheel window, consisting of a urn, surrounded by rays of painted glass (the gift of the architect), the purpose of which appears to have been rather to communicate a warm glow to the surrounding architecture, than as offering any pretensions as a painted window.

DEGRADED STATE OF ARCHITECTURE IN IRELAND.

WITH reference to an article in your publication, entitled, "Degraded State of Architecture in Ireland," although I am quite willing to acknowledge the justice, and admire the candour, of some of the "Celt's" observations, yet I confess that I differ widely with him in other points. He criticizes with no small share of unkindness, the "Institute of Irish Architects," but, at the same time, he skilfully takes care not to expatiate upon the difficulties under which they are labouring. He does not consider the inability of this body to effect anything which can be of very material benefit to the profession; and, although he describes in a graphic manner the impoverished state of the country, yet he does not allow that the consequences produced by it are sufficient to exculpate the Institute from the stigma of tepidity. What means are there for working a reformation, when both power and finances are deficient? I contend that, struggling with difficulties, the Institute has performed its duty to the profession as creditably as any in existence. We have, besides, in Dublin, the Royal Irish Academy, the Royal Dublin Society, the Royal Hibernian Academy, &c., the two former of which have contributed as much to the advancement and cultivation of the arts and sciences as any public body in the United Kingdom, while the latter has introduced into the world many a youthful artist, and still continues to lend its aid to the student, notwithstanding the crippled state of its finances.

Although I cannot but agree with the "Celt" to the extent, that the system of monopolizing public business by a limited number of (too often) tasteless individuals, is extensively carried out, yet I cannot entirely coincide with him, that our national architecture is in so degraded a position as he asserts. In the principal cities through Ireland are to be found some buildings which may be considered "gems" in architecture; and if we take, for example, Dublin, I am confident that I am right when I say, that for its size and extent it is unsurpassed in point of architectural beauty by any in Europe. And it is with considerable gratification that I witness (notwithstanding the depressed state of the times) that there are many fine artistic specimens rising around me, which betoken well the growing appreciation of our noble art. It is a strange fact, that within the last two years there has been a great impetus given to the building trade in Ireland, for many extensive public buildings have been, and are being at present, erected through the country, namely, colleges, chapels, lunatic asylums, prisons, poor-houses, railway stations, &c.; and although, owing to the misfortune of ebullientism, the private business has been considerably injured, yet, taking everything into consideration, I contend that architecture has not received such a shock as asserted. It is also strange that, notwithstanding the bank-

* The lecturer afterwards remarked that we may perhaps define Rococo as bad Louis Quatorze.